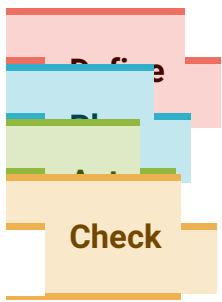


## Policy cycle in culture

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In this phase, it's advisable to gather information on the situation of women and men in a particular area. This means identifying sex-disaggregated data and gender statistics, as well as checking for the existence of studies, programme and project reports and/or evaluations from previous periods.

## Examples of gender and culture statistics

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### Eurostat

As there are no specific collections of data pertaining to culture and the contribution of culture to the economy, culture statistics are derived from existing multi-purpose data collections. The culture statistics that concern both social and economic statistics from a gender perspective relate to the following dimensions:

- employment statistics from the Labour Force Survey (EU-LFS)
- education and training statistics
- private and public expenditure from household budget surveys (HBS), in particular in the Harmonised European Time Use Survey (HETUS).

### The European Union Labour Force Survey (EU-LFS)

The European Union [Labour Force Survey](#) (EU-LFS) provides the main aggregated statistics on labour market outcomes in the EU. The EU-LFS is the main data source for employment and unemployment statistics. It includes tables on:

- population
- employment
- working hours
- job permanency
- professional status, etc.

It provides disaggregated statistics by:

- sex
- age group
- economic activity (including cultural activities)
- educational attainment and field of education
- type of employment (part-time, full-time)
- type of occupation.

From these statistics it's possible to measure the characteristics of the labour force of women.

### **Education and training database**

This [database](#) produces and publishes indicators on and analyses of the operation, evolution and impact of education, from early childhood through to formal education and lifelong learning and training. [Data and indicators disseminated include:](#)

- participation rates at different levels of education
- enrolment in public and private institutions
- third-level education graduates
- pupil–teacher ratios
- foreign-language learning
- expenditure on education per student
- relative GDP, etc.

Data are disaggregated by sex, age and educational level. The data collection on education statistics is based on the International Standard Classification of Education (ISCED). For data on educational attainment based on the EU Labour Force Survey (EU-LFS), the

International Standard Classification of Education 2011 (ISCED 2011) has been applied since 2014.

## Time use surveys (TUS)

[Time use surveys](#) (TUS) measure the amount of time people spend doing various activities, such as paid work, household and family care, personal care, voluntary work, socialising, travel, and leisure and cultural activities. This domain presents results from the first wave of the Harmonised European Time Use Surveys (HETUS 2000), carried out by several European countries between 1998 and 2006. This domain provides population estimates for 3 main indicators:

- time spent: mean time spent on the activities by all individuals
- participation time: mean time spent on the activities by those individuals who took part in the activity
- participation rate: the proportion of the individuals who spent some time doing the activities.

The 3 indicators are compiled by:

- sex and age group
- household composition
- highest level of education attained (according to ISCED-97)
- self-declared labour status, i.e. labour status as perceived by the respondent
- professional status, according to the International Labour Organisation (ILO) definition (employment, unemployment and not in the labour force)
- day of the week
- month of the year.

## Harmonised European Time Use Survey (HETUS)

Traditionally, harmonised data on time use were rather scarce. However, the [Harmonised European Time Use Survey](#) (HETUS) offers an insight into how the daily time of European women and men is distributed among different activities, highlighting gender gaps and cross-national differences. HETUS contains harmonised information on the use of time by each member of the household. The list of domestic activities available in HETUS is fairly comprehensive. In 2008, Eurostat released [an updated version of the guidelines on the HETUS](#), the purpose of which is to provide a solid methodological basis for countries

[HEIUS](#), the purpose of which is to provide a solid methodological basis for countries intending to carry out time use surveys, to ensure that the results are comparable between countries and hence to greatly increase the value of the data.

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## Examples of studies, research, reports

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### UNESCO, Reshaping cultural policies, 2015

[This report](#) analyses the implementation of the Convention on the protection and promotion of the diversity of cultural expressions with the aim of monitoring its long-term impact. This study is based on the contributions of independent experts, as well as the secretary of the convention and the principal editor, putting forward for data collection and indicator building that will make possible in the near future ever more meaningful monitoring, assessment and evaluation.

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### Hesmondhalgh D. and Baker, S., 'Sex, gender and work segregation in the cultural industries', 2015

[The paper](#) outlines the different forms that work segregation by sex takes in the cultural industries, considering:

- the high presence of women in marketing and public relations roles
- the high numbers of women in production coordination and similar roles
- the domination of men of more prestigious creative roles
- the domination by men of technical jobs.

Furthermore, the authors analyse the gender dynamics at the basis of work segregation according to sex. Drawing on interviews, the authors claim that the stereotypes that may influence such segregation are referred to the following assumptions:

- women are more caring, supportive and nurturing
  - women are better communicators
  - women are 'better organised'
  - men are more creative because they are less bound by rules.
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### Conor, B., Gill, R. and Taylor, S., Gender and creative labour, 2015

[The article](#) aims at introducing an exploration of inequalities within the cultural and creative industries (CCI) marking the significance of gender for an understanding of creative labour in the neoliberal economy.

Researches reveal that gendered patterns of disadvantage and exclusion are complicated by divisions of class, and also disability, race and ethnicity and amplified by the precariousness, informality and requirements for flexibility. The article underlines that these features are widely typical of contemporary creative employment. Other topics covered in the article concern the disadvantages due to the boundary-crossing (for instance, between home and work, paid work and unpaid work), as well as the pressures around identity-making and self-presentation, or difficulties related to sexism and the need to manage parenting responsibilities alongside earning.

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### **Jones, D. and Pringle, J. K., 'Unmanageable inequalities: sexism in the film industry', 2015**

[This article](#) tackles the presence of gender inequalities in the film industry. In particular, it analyses the gendered working lives of below-the-line film workers in New Zealand, in the context of the western film industry, observing that women's good ideas, merits or work capabilities are often less likely to be recognized than those of men.

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### **O'Brien, A., 'Producing television and reproducing gender', 2015**

[The paper](#) presents a case study of Irish television, revealing that gendered production routines and role allocations become embedded over time and eventually form a gendered culture of television production that prohibits Irish women's equal participation. The study underlines that gender segregation can be detected even in television processes, considering that women and men are channeled into different types of roles where they receive differential rewards and opportunities from their work. Nevertheless, despite the reproduction of gendered work roles, routines and cultures, women offer evidence of sustainable and valued careers in production.

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### **Council of Europe, Online compendium on cultural policies and trends in Europe, 2009**

[The compendium](#) provides information on cultural policy developments in the Council of Europe Member States, including a specific section on gender equality in culture.

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### **UNESCO, Gender equality: heritage and creativity, 2014**

[The study](#) presents an overview of the status of gender equality in culture, revealing that

this field is permeated by the same inequalities and discrimination than other areas of society. The publication originates from the consideration that gender is a cultural and social construction. Moreover it is underlined that the cultural interpretation and negotiation of gender is crucial to the identity of individuals and their communities. The analysis takes into consideration some of the most important United Nations reports and General Assembly resolutions, considering also significant case studies from all across the world.

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### **EIGE, Women and the media, 2013**

[The report](#) addresses gender equality in the media sector, paying particular attention to women's role in the decision-making process. The report identifies the main gender gaps and provides a set of policy recommendations to overcome them.

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### **Carter, C., Steiner, L. and McLaughlin, L., The Routledge companion to media and gender, 2013**

The [Routledge companion to media and gender](#) assesses gender equality in the media sector, analysing controversies and future trends in this sector from a gender perspective. The companion addresses the following issues, specifically relevant for future debates on gender mainstreaming in the media:

- post feminism
- sexual violence
- masculinity
- media industries
- queer identities
- video games
- digital policy
- media activism
- sexualisation
- docusoaps
- teen drama
- cosmetic surgery
- media telephobia

- media Islamophobia
- sport
- telenovelas
- news audiences
- pornography
- social and mobile media.

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### **Gill, R., Gender and the media, 2007**

Gender and the media provides an analysis of how gender issues are addressed in the media, with a particular focus on gender mainstreaming in the following areas: talk shows, magazines, news, advertising, and contemporary screen and paperback romances. [The book](#) discusses how women's and men's representation in these areas are changing in the 21st sector, following the feminist movements' requests/actions and anti-racist critiques. The report provides an in-depth assessment of available tools and methodologies for analysing representations raising the question of the usefulness of these tools and methodologies in promoting gender equality in the Western media and cultural policies.

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Did you know that EIGE has a [resource and documentation centre](#)? Check whether there is relevant information to feed into your analysis.

One of the first steps to take when defining your policy/project/programme is to gather information and analyse the situation of women and men in the respective policy domain. The information and data you collect will allow an understanding of the reality and assist you in designing your policy, programme or project. Specific methods that can be used in this phase are gender analysis and gender impact assessment.

## **Examples of gender analysis**

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### **The Swedish Union for Theatre, Artists & Media (Teaterförbundet), Gender equality checklist**

The gender equality checklist includes questions on how gender equality is ensured in all work-related aspects in the performing arts, from planning of rehearsals to ways of working, casting, costuming, make up, marketing, etc. A separate checklist was drawn up for the film sector. The list is designed as a tool to help identify possibilities and obstacles

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concerning gender equality. It raises questions challenging gender norms, such as:

- Has the team considered issues like ethnicity, gender, power and sexuality?
- Has the production company discussed whether the story contributes to preserving or challenging prevailing norms and notions concerning for example age, ethnicity, disabilities, sexuality?
- Has the production company considered how people are depicted in words and in pictures and how people are exposed in the marketing of the film?

The checklist is used widely in the performing arts sector in Sweden. An [evaluation of the checklist](#) is currently being carried out between the trade union and the Swedish performing arts employers' organisation (Svensk Scenkonst) with the purpose of creating a common checklist.

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## Arts Council UK, Equality and diversity within the arts and cultural sector in England, 2014

[This report](#) establishes a methodological framework for assessing equality, including gender, in 4 areas:

- arts and cultural audiences
- arts and cultural participation
- workforce and access to finance.

Furthermore, it offers a baseline of data, evidence and research about equality and diversity across the arts and cultural sector.

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## Example of gender impact assessment

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### WIPO, Draft guidelines on assessing the economic, social and cultural impact of copyright on the creative economy, 2013

[The guidelines](#) include a methodological framework for assessing the economic social and cultural impacts of copyright on the creative economy. Gender equality is one of the issues considered in the social impacts. Thus , the guidelines provide recommendations on how to assess gender issues in this area.



Consider consulting stakeholders (e.g. gender experts, civil society organisations) on the topic at hand, to share and validate your findings and to improve your policy or programme proposal. This will enhance the learning process on the subject for all those involved and will improve the quality of the work done at EU level. The stakeholders consultation process will start in this phase, but could also be considered as an important method to be applied along all the policy cycle's phases.

## Examples of stakeholders that can be consulted

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### Women in Film and Television International (WIFTI)

[This network](#) was set up in 1979 to enhance women's participation in the international entertainment industry; it has 37 local branches also in several EU countries such as Italy, Denmark, Sweden, UK and Ireland.

### International Alliance for Women in Music (IAWM)

This is a [global network](#) of women and men working to increase and enhance musical activities and opportunities and to promote all aspects of the music of women.

For a more detailed description of how gender can be mainstreamed in this phase of the policy cycle, visit the [EIGE's Gender Mainstreaming Platform](#).

In this phase, it's appropriate to analyse budgets from a gender perspective. Gender budgeting is used to identify how budget allocations contribute to promoting gender equality. Gender budgeting brings visibility to how much public money is spent for women and men respectively. Thus, gender budgeting ensures that public funds are fairly distributed between women and men. It also contributes to accountability and transparency about how public funds are being spent.

## Example of gender budgeting in the cultural sector

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### Council of Europe, Gender budgeting: practical implementation, 2009

The focus of [this publication](#) is to act as a guide to the practice of gender budgeting. This handbook assumes an understanding of:

- gender
- the objectives of a gender equality strategy

- the ways in which gender inequality is manifest
- the need for structural change in order to tackle unintentional gender bias
- the basics of gender mainstreaming as a strategy to address gender equality.

Even though not referring only to culture, this sector is one of the fields used as an example for applying gender budgeting.

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### **Junta de Andalucía, G+ project, 2010**

A methodology for using public budgeting to improve gender equality.

[This document](#) describes the G+ Project and the different instruments that have been developed since its implementation. Most notably, it describes the progress achieved over the last year following the creation of the strategic guidance documents (DOEs G+ ). As a result of the initiative, this pioneering and increasingly consolidated methodology has become a national and international benchmark. The results to date confirm its potential for turning Andalusia into a more equal, more united and more competitive society. The guidelines include specific indications on how to conduct gender budgeting processes and how to train staff on taking on the gender aspects in the budgeting process.

The methodology has been used by Junta de Andalucía in conducting gender budgeting within the administration in all sectors, including culture. In 2012, the Junta de Andalucía published the gender impact assessment report on the budget of the autonomous community of Andalusia for 2012. It includes a gender budget assessment of the policies and programmes of Junta de Andalucía, including those in the cultural field.

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When planning, don't forget to establish monitoring and evaluation systems, and indicators that will allow measurement and compare the impact of the policy or programme on women and men over the timeframe of its implementation. Remember to define the appropriate times to monitor and evaluate your policy.

## **Examples of indicators for monitoring gender in the cultural sector**

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### **Proportion of higher education graduates in humanities and arts by sex**

[The indicator](#) describes the proportion of women and men third-level graduates in humanities and arts, from both public and private institutions. It includes those completing

graduate/postgraduate (ISCED 5) as well as advanced research studies (ISCED 6) compared to the total number of third-level graduates in the respective fields of study. The latest available data relating to 2012 show the proportion of graduate women in humanities and arts is 65% compared to 35% of men. Calculation of the indicator could be made using Eurostat data, education and training statistics.

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### **Percentage of those employed in cultural activities by sex**

[The indicator](#) describes the proportion of women and men in the creative, arts and entertainment sector and in the libraries, archives, museums and other cultural activities. According to recent data (2014), women involved in creative, arts and entertainment represent 43.7% of the total workforce in the sector (457,000). In the libraries, archives, museums and other cultural activities women reach 64.8% (380,000) of the total in the EU-28. Data are available on the Eurostat labour force database.

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### **Frequency of going to cinema, live performances, cultural sites or attending live sport events by sex**

[The indicator](#) provides the frequency (1 – 3, 4 – 6, 7 – 12, more than 12 times) of going to the cinema, live performances, cultural sites or attending live sport events by sex and age group (16 – 19, 16 – 24, 16 – 29, 20 – 24, 20 – 29, 25 – 29). Data are available on the Eurostat website in the youth domain, and derived from the EU-SILC survey specific module on social participation, referred to 2006.

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When preparing calls for proposals in the framework of funding programmes, or terms of reference in the context of public procurement procedures (notably for contractors to be hired for policy support services), don't forget to formalise gender-related requirements. This will ensure the projects and services which the European Commission will fund are not gender-blind or gender-biased.

## **Examples of procurement**

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### **European Commission, Buying social, 2010**

[A guide to taking account of social considerations in public procurement](#)

The purpose of this guide is to raise contracting authorities' awareness of the potential benefits of social responsible public procurement (SRPP). It explains in a practical way the

opportunities offered by the existing EU legal framework for public authorities to take into account social considerations in their public procurement. Thus, it pays attention not only to price but also to the best value for money. SRPP means procurement operations that take into account one or more of the following social considerations:

- employment opportunities
- decent work
- compliance with social and labour rights
- social inclusion (including persons with disabilities)
- equal opportunities
- accessibility design for all
- taking account sustainability criteria, including ethical trade issues and wider voluntary compliance with corporate social responsibility (CSR).

Even though not specifically designed for culture, it can be also used in the cultural sector.

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### **UNESCO, Gender lens for developing terms of reference (TORs) of surveys and research, 2003**

[The document](#) provides basic indications on how to include the gender perspective in designing tenders. Even though not specifically designed for the cultural sector, it can be used also in this field.

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For a more detailed description of how gender can be mainstreamed in this phase of the policy cycle, visit the [EIGE's Gender Mainstreaming Platform](#).

In the implementation phase of a policy or programme, ensure that all who are involved are sufficiently aware about the relevant gender objectives and plans. If not, set up briefings and capacity-building initiatives according to staff needs. Think about researchers, proposal evaluators, monitoring and evaluation experts, scientific officers, programme committee members, etc.

### **Example of capacity-building initiatives about gender and culture**

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#### **European Commission, She culture, 2014**

[She Culture](#) is a project funded within the EU 2007-2013 Culture Programme that aims to

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assess the support and visibility awarded to women in the cultural sector in order to increase their participating in this field. The project, involving partners from Italy, Spain, Norway, Denmark and Albania, included the development of Guidelines for Women's Museums/Gender Oriented Museums.

The Guidelines provide a definition of Gender Oriented Museums and include a set of recommendations on how to promote, accredit and communicate gender oriented museums, ensuring their long-time sustainability. The Guidelines include also indications on the evaluation of gender equality in this area.

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## **International Federation of Actors, 2010**

### [Handbook of good practices to combat gender stereotypes and promote equal opportunities in film, television and theatre in Europe](#)

The handbook includes more than 50 good practices on combating gender stereotypes and promoting gender equality in theatre, film and TV from 12 European countries: Belgium, Croatia, Denmark, Finland, France, Ireland, Italy, Norway, Slovenia, Spain, Sweden and the UK. Based on these good practices, the handbook provides indications for policy makers in these sectors.

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## **International Federation of Journalists, Gender equality in journalism, 2009**

[This handbook](#) is conceived as a guide and resource material for journalists. It is addressed to media organisations, professional associations and journalists' unions seeking to contribute to the goal of gender equality. This booklet provides guidelines to journalists and union activists on ways of bringing gender equality into the mainstream of our profession. The booklet is divided into 4 sections:

- Section 1: Women journalists in the media, sets out the current status of women media professionals, the level and areas of inequality and measures that are used to address them.
- Section 2: Stereotypes in the media, examines media performance in the portrayal of women and reinforcing or breaking down existing stereotypes and raises some of the key professional challenges facing journalists in their reporting.
- Section 3: Women in the unions and associations, examines the role unions, professional organisations and union activists can play in promoting equality and ensuring women are properly represented in their decision-making bodies.

- section 4: Resources and contacts, points to the tools that will get the job done – the resources that tackle gender equality in the media and in the workplace, as well as a set of useful contacts that promote women’s rights and gender equality in the media.
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## **GTZ, Manual for training on gender-responsive budgeting, 2006**

Even though not directly referred to the cultural sector, it can also be used for providing training on gender-responsive budgeting in this field. [The manual](#) is based on the advanced training course. It has been designed for professional gender trainers who are familiar with training methods and gender concepts. It is structured as a modular system: the trainer can choose topics and exercises according to the target group and the length of the training. The manual consists of the following modules:

- module 1: Basic concepts. What does gender mean? – what is a budget?
- module 2: Gender-responsive budgeting – an introduction
- module 3: Gender-responsive budgeting initiatives – good practices and lessons learned
- module 4: Different stakeholders and steps of implementation
- module 5: Sex-disaggregated statistics, time use data and gender indicators
- module 6: Gender-responsive budgeting tools – an overview
- module 7: Gender-aware policy appraisal
- module 8: Sex-disaggregated public expenditure incidence analysis
- module 9: Gender-aware beneficiary assessment
- module 10: Gender-sensitive public expenditure tracking surveys
- module 11: Sex-disaggregated analysis of the impact of the budget on time use
- module 12: Engendering social accounting matrices
- module 13: Lobbying and advocacy strategies.

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## **UNESCO, Gender equality eLearning programme, 2005**

This [eLearning programme](#) contains 6 modules, each taking approximately 15 minutes to complete. Every module includes, in addition to the core content, quizzes, links to relevant documents or websites and references for further reading to expand learning in each topic area. Even though not specifically designed for culture, these modules can also be used for

area. Even though not specifically designed for culture, these modules can also be used for providing training on gender equality aspects in the cultural field.

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## Examples of gender language in the cultural sector

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### Watson, E, *Fashion on gender equality*, 2015

#### [Gender inequality in the fashion industry.](#)

This gives voice to fashion industry representatives on gender equality in the fashion industry, underlying both current inequalities and future perspectives on how to achieve gender equality in this sector.

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### UNESCO, *Guidelines on gender neutral language*, 1999

Although these guidelines are not specifically designed for the cultural sector, they can easily be followed to guide cultural operators and policy makers on gender neutral language in this field.

The guidelines are particularly suitable for some creative industries sectors (e.g. literature, mass media – journals, reviews). The aim of this booklet is not to abolish certain words or to alter historically established texts; nor is it suggested that these guidelines be followed to the letter. For the sake of equality, however, writers are asked in every case to pause and consider the alternatives indicated by the book.

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For a more detailed description of how gender can be mainstreamed in this phase of the policy cycle, visit the [EIGE's Gender Mainstreaming Platform](#).

A policy cycle or programme should be checked both during monitoring – and at the end – evaluation, of its implementation.

Monitoring the ongoing work allows for the follow-up of progress and remedying unforeseen difficulties. This exercise should take into account the indicators delineated in the planning phase and realign data collection based on those indicators.

At the end of a policy cycle or programme, a gender-sensitive evaluation should take place. Make your evaluation publicly accessible and strategically disseminate its results to promote its learning potential.

## Examples of gender monitoring and evaluation on gender in the cultural sector

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### UNESCO, Culture for development indicators Methodology manual., 2014

The UNESCO Convention on the protection and promotion of the diversity of cultural expressions (2005) calls for the integration of culture in development policies at all levels. This is in order to create a favourable environment for sustainable development and foster the diversity of cultural expressions. To assess the multidimensional role of culture in development, the CDIS project addresses culture not only as a sector of activity but also in terms of values and norms that orient human action.

This [methodology manual](#) is a step-by-step guide, not only to the construction of the 22 indicators covering these 7 dimensions, but also to their use for maximum policy impact. It provides detailed and easy-to-follow instructions for collecting and processing data, constructing indicators and interpreting them according to the national context. The manual includes a specific section on the gender equality dimension, including a series of indicators that can be used in the monitoring and evaluation of cultural policies and programmes.

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### Equal Opportunities Unit for Flanders, Media emancipation effect report (MEER)

[Media emancipation effect report \(MEER\)](#) aims to provide a tool for carrying out a gender assessment of television programmes, with a particular focus on its “emancipatory” effect on women. The tool is also addressed to reporters, sustaining them in promoting a gendered reporting. MEER can be used to provide gender assessments of non-fiction television programmes, talk shows, discussion programmes, election shows, while it cannot be used for analysing advertisements, films or other fiction programmes. MEER is primarily addressed to researchers, journalists and trainers, and trainers. In practice [MEER is a digital tool](#) which works by uploading the programme on a computer and scanning it, based on a gender content analysis, through a coding automatically inserted in a databased. When the coding procedure is finalised, the database is used to calculate the result and draft the assessment report.

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### UNESCO, Measuring cultural participation, 2009

[This handbook](#) is a resource for organisations interested in measuring cultural participation, as well as a tool for raising awareness among policymakers. It is part of a



series designed to facilitate the implementation of the 2009 UNESCO framework for cultural statistics (FCS). By presenting current methodologies and key topics related to the measurement of cultural domains, the handbook can assist Member States to develop cultural statistics in their countries. The handbook includes specific recommendations (tools and methodologies) on how to include a gender perspective in measuring culture.

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For a more detailed description of how gender can be mainstreamed in this phase of the policy cycle, visit the [EIGE's Gender Mainstreaming Platform](#).